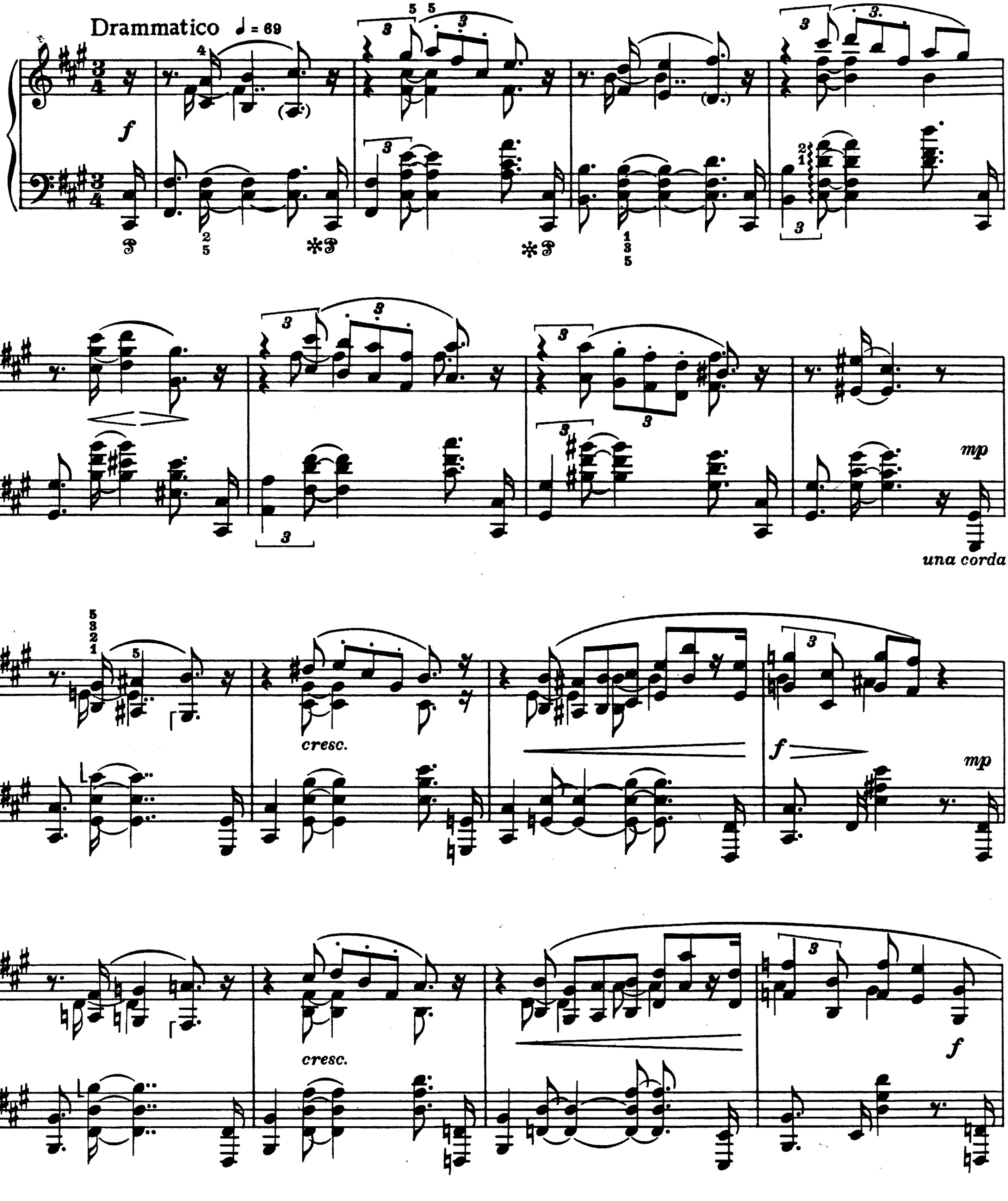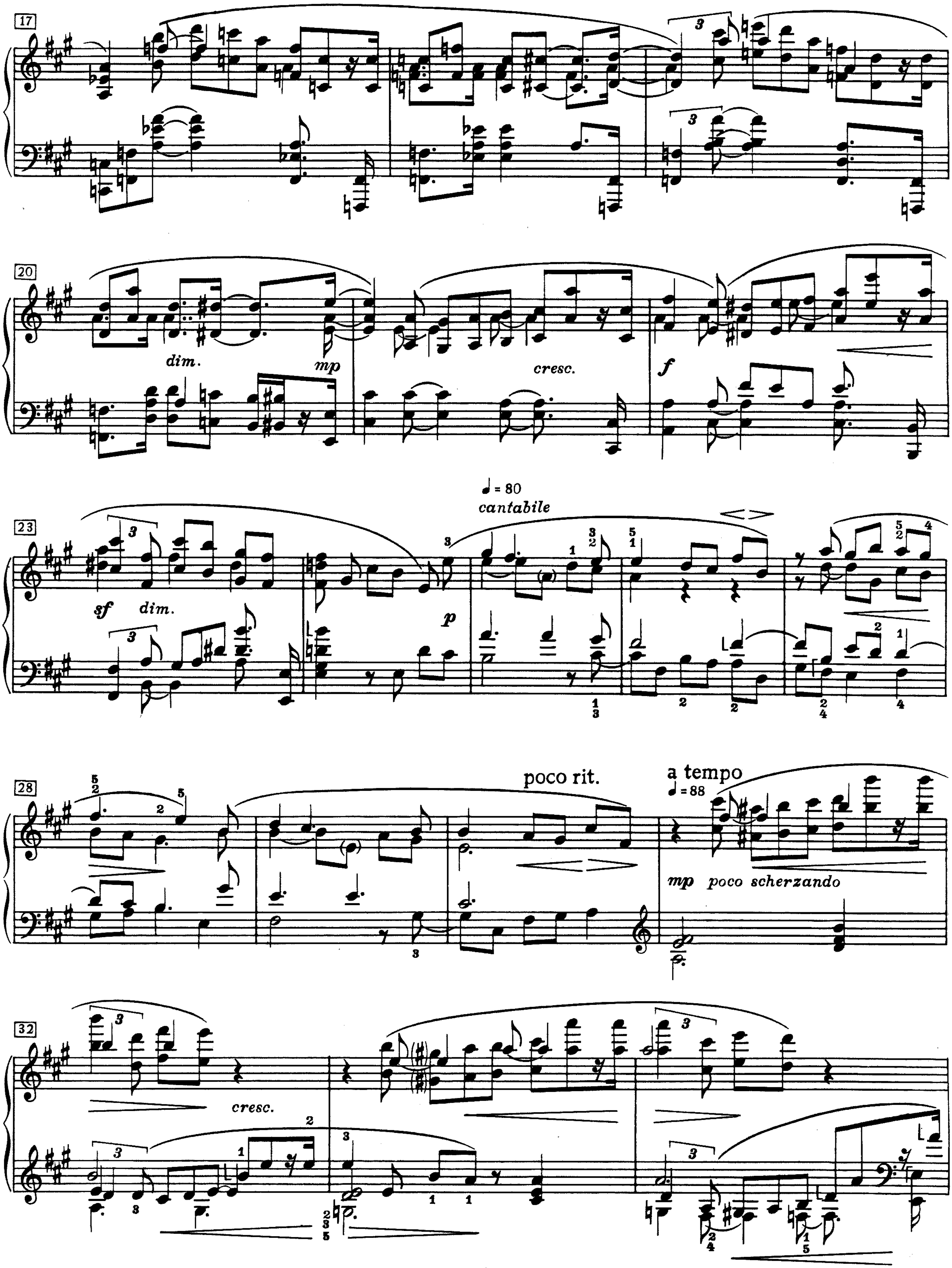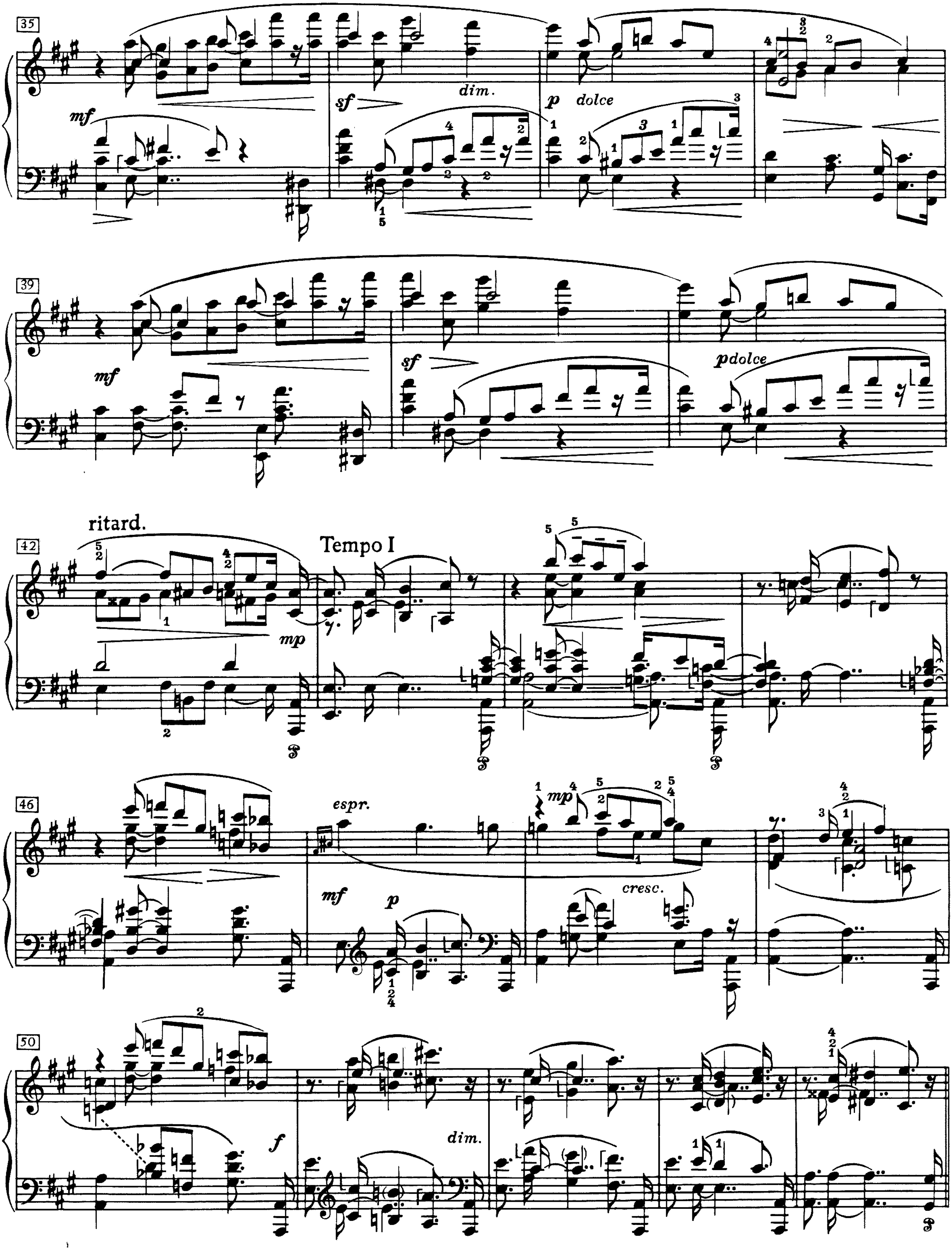SONATE Nr. 3
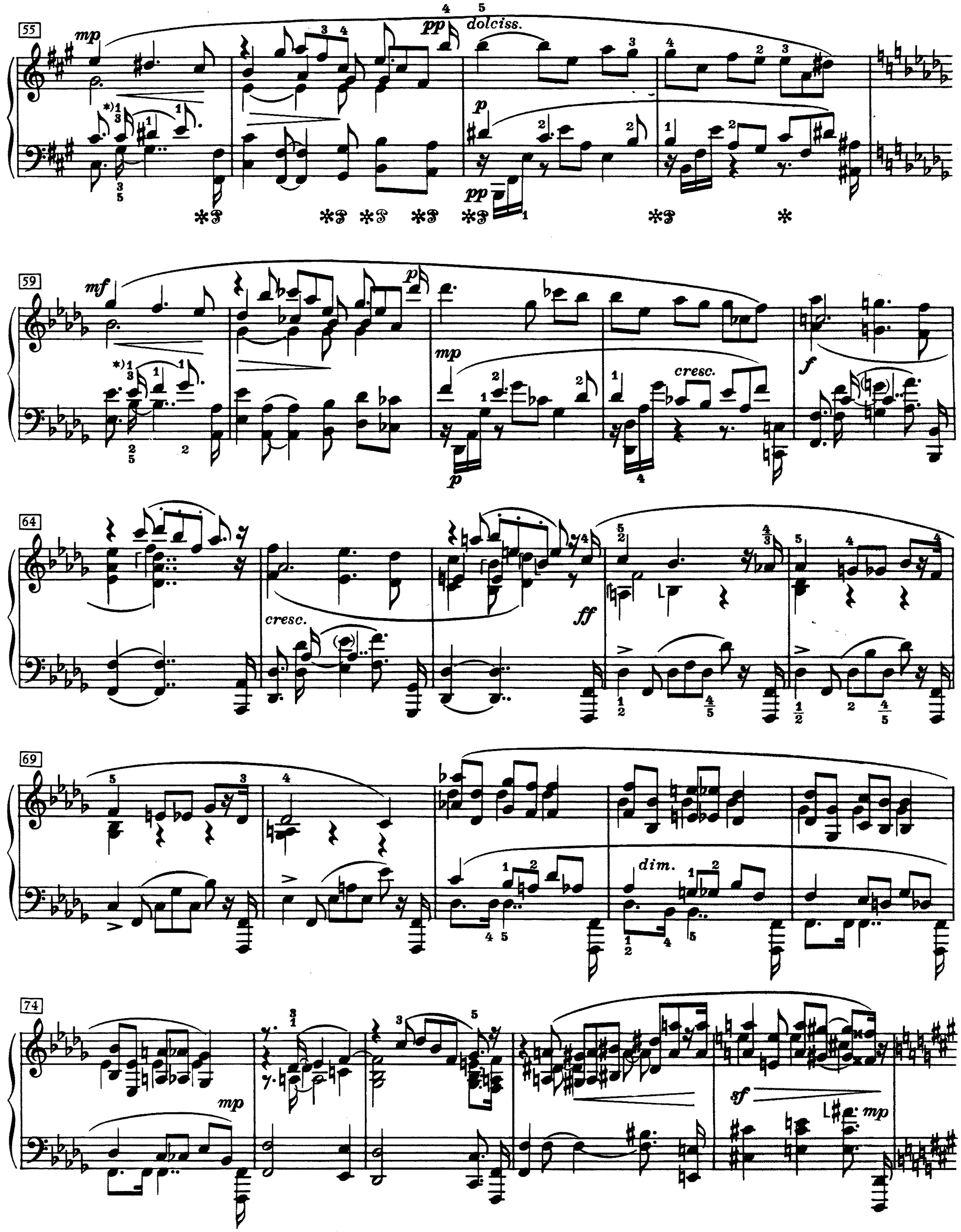
I

Op. 23 (1898)




17
20
dim.
mp
cresc.
f
23
sf
dim.
♩ = 80
cantabile
p
28
poco rit.
a tempo
♩ = 88
mp poco scherzando
32
cresc.
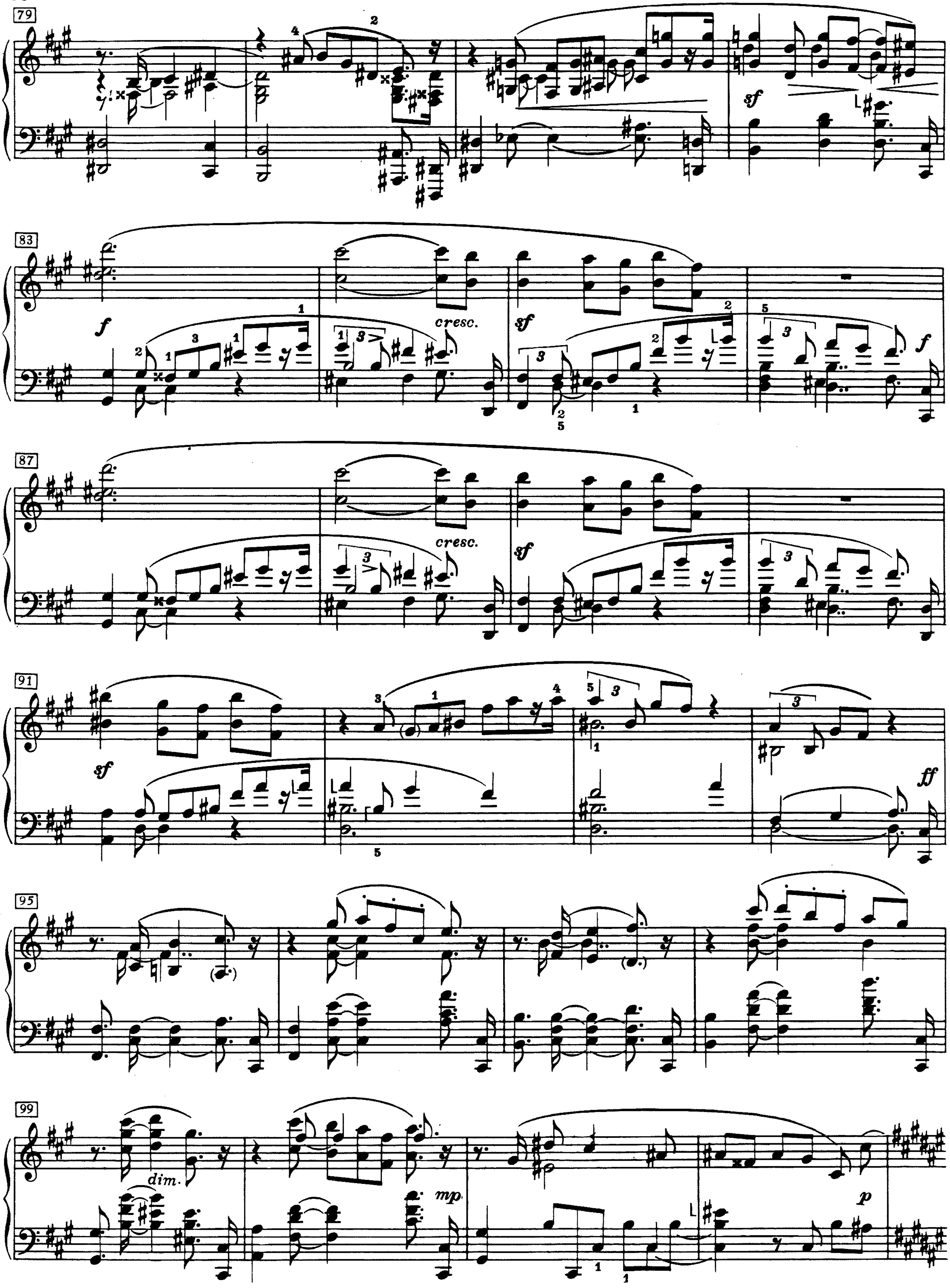

35
mf
sf
dim.
p dolce
39
mf
sf
p dolce
ritard.
42
Tempo I
mp
46
espr.
mf
p
mp
cresc.
50
f
dim.
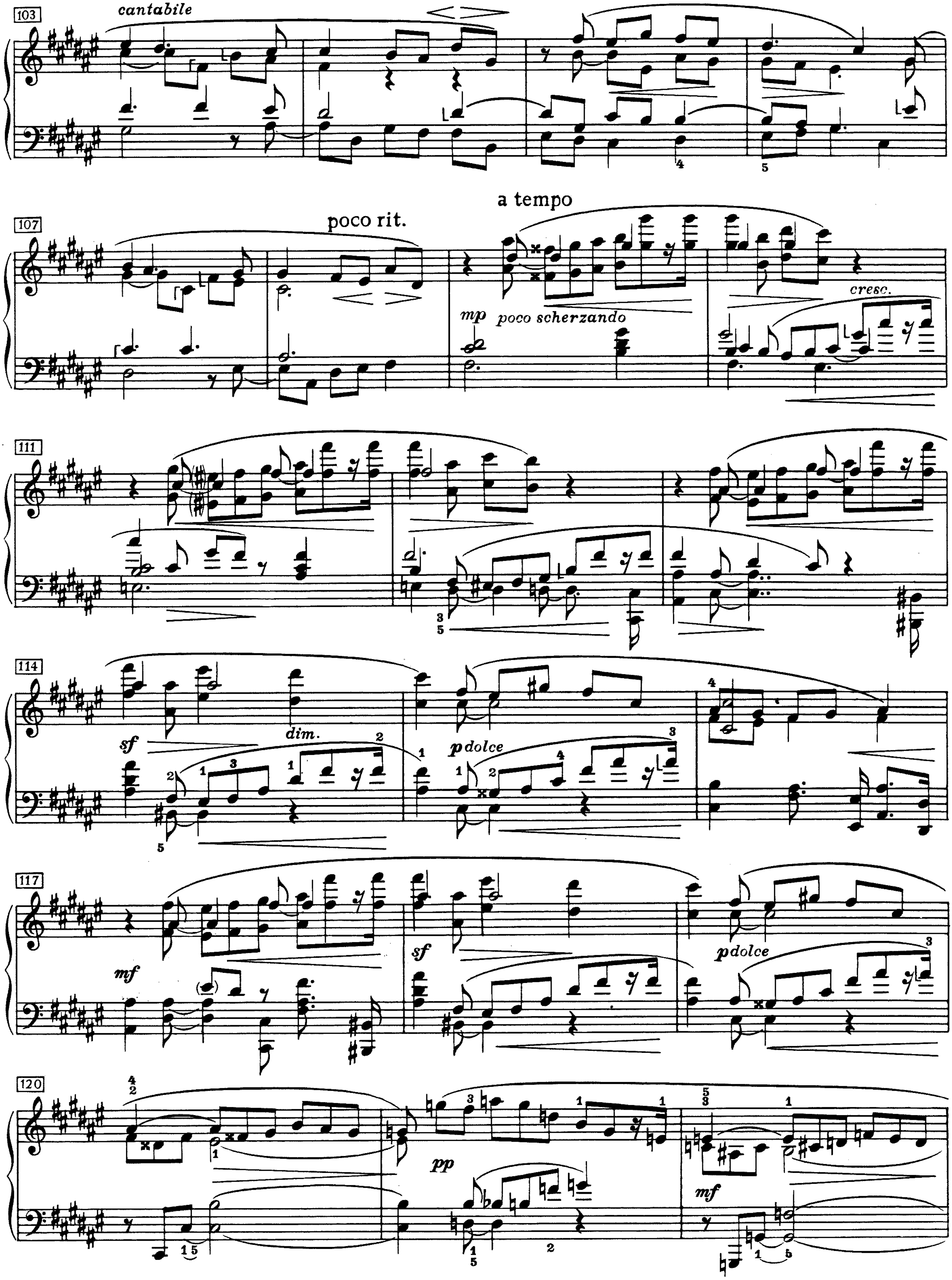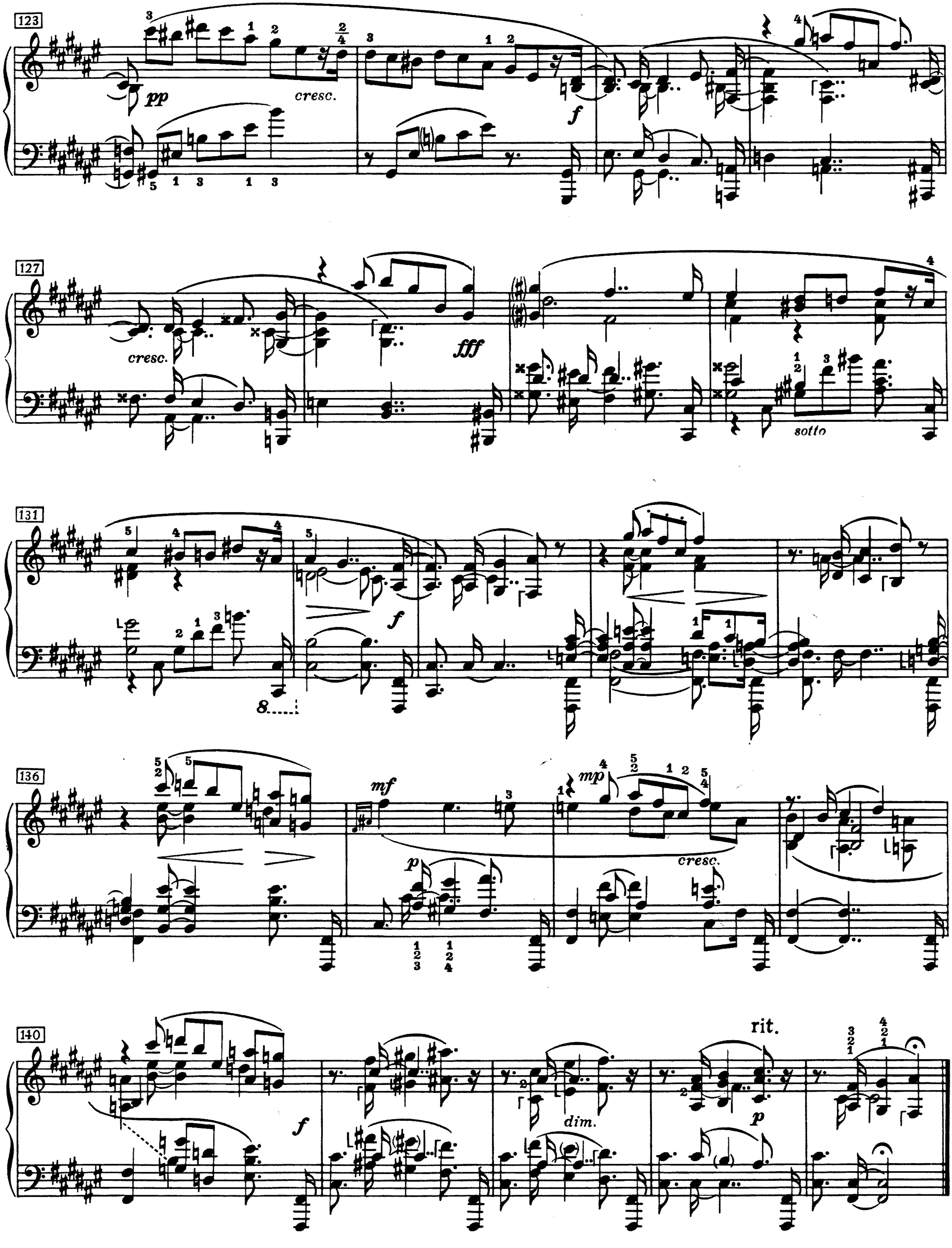


*) Herausgeber zieht in Anbetracht des Charakters dieses Satzes den oberen Fingersatz vor.

En vue du caractère de ce passage, l'éditeur donne préférence au doigté au-dessus.
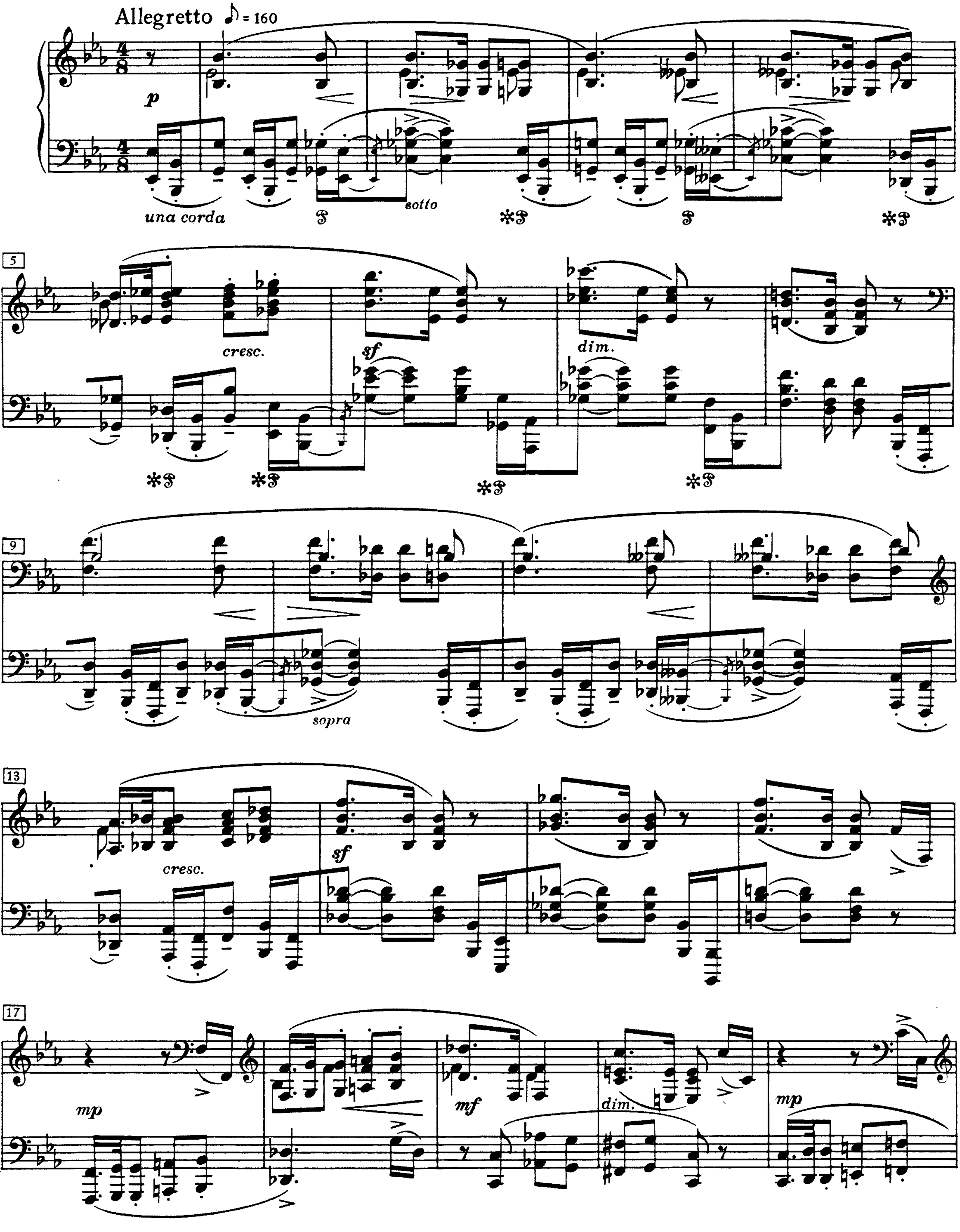
Editor gives preference to the upper fingering in view of the character of this movement.
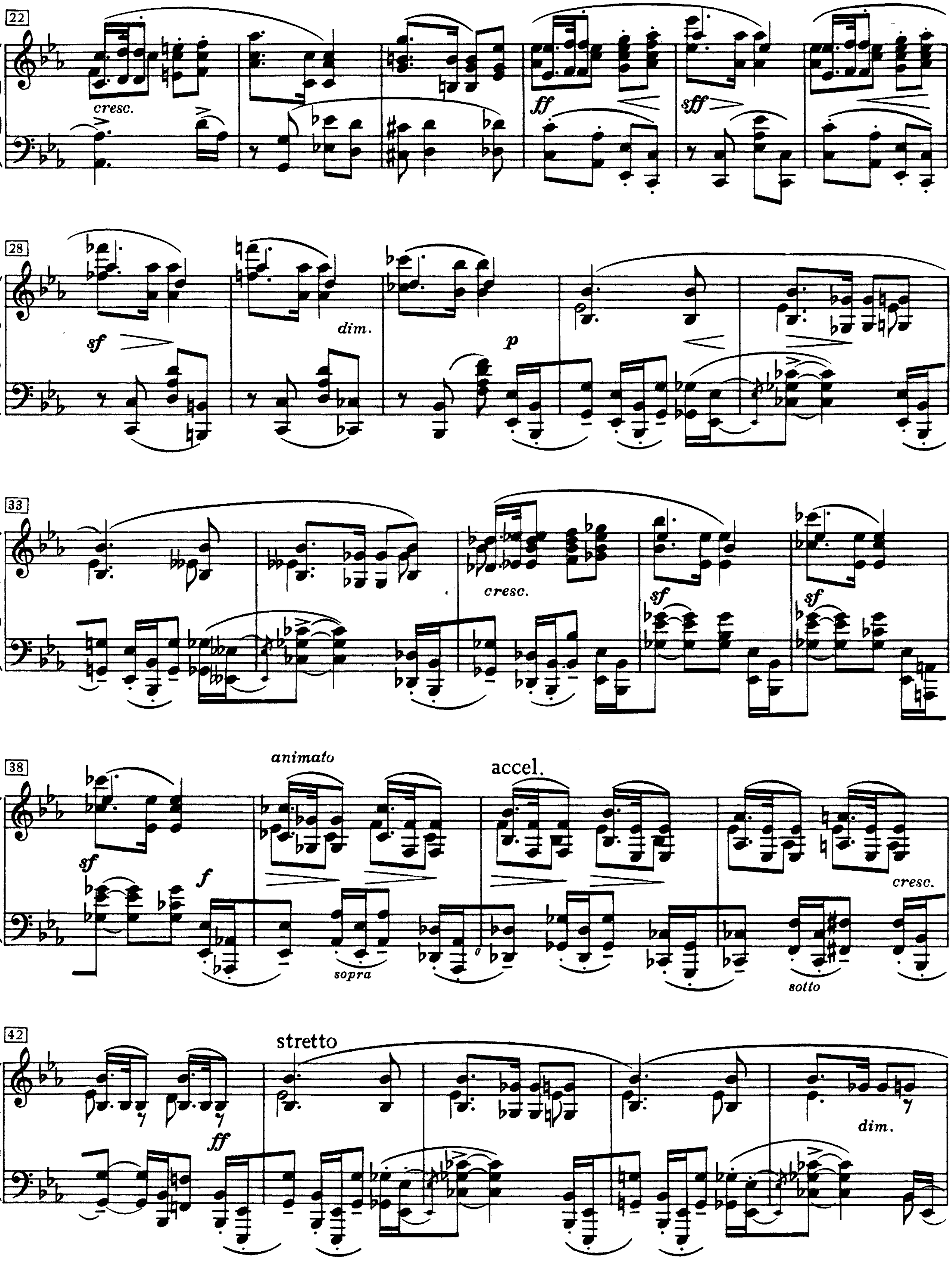

79
sf
83
f
cresc.
sf
f
87
cresc.
sf
91
sf
ff
95
99
dim.
mp
p
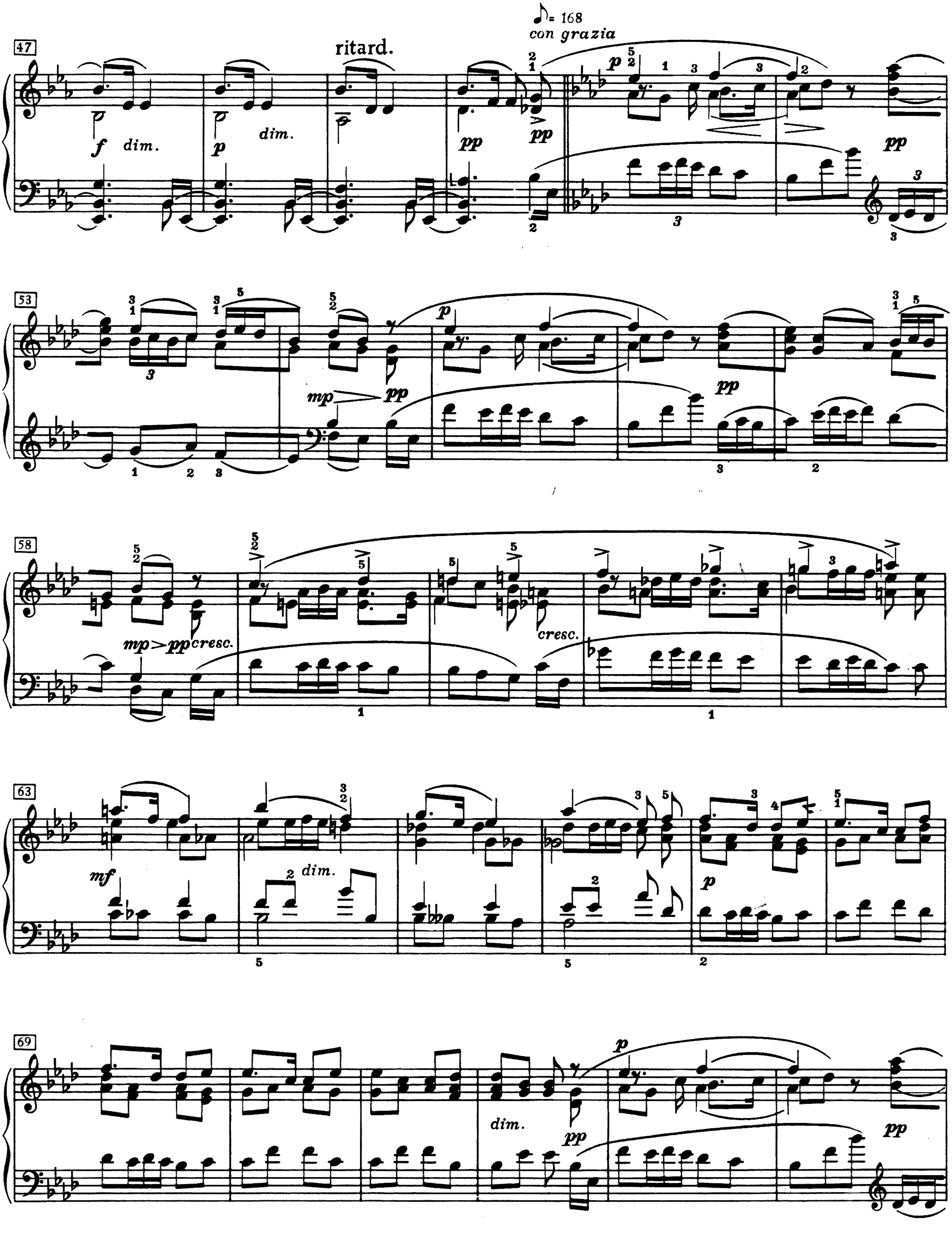

103
cantabile
107
poco rit.
a tempo
mp poco scherzando
cresc.
111
114
sf
dim.
p dolce
117
mf
sf
p dolce
120
pp
mf
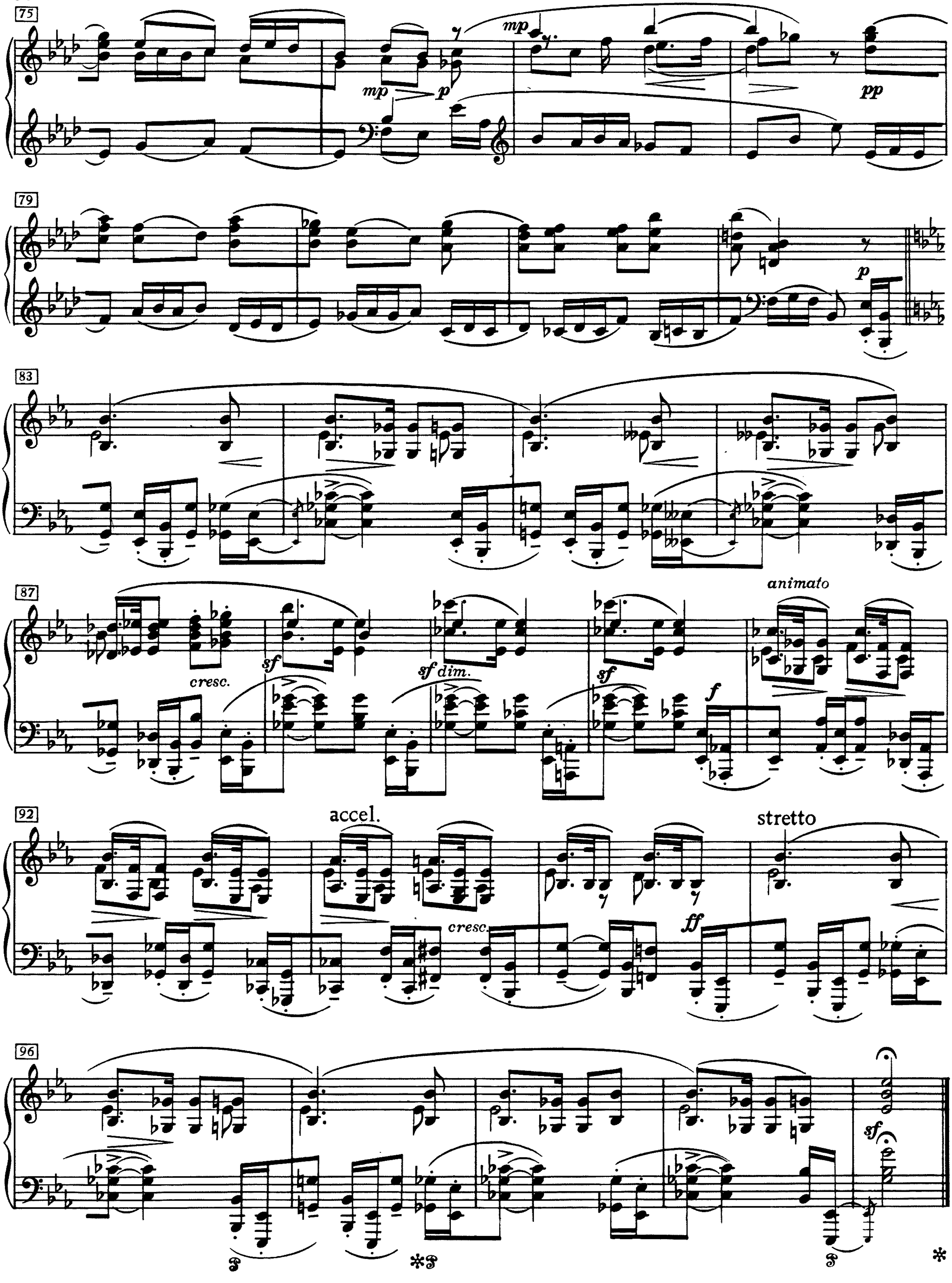

123
pp
cresc.
f
127
cresc.
fff
sotto
131
f
136
mf
mp
p
cresc.
140
rit.
f
dim.
p

II


Allegretto ♪ = 160
p
una corda
sotto
5
cresc.
sf
dim.
9
sopra
13
cresc.
sf
17
mp
mf
dim.
mp
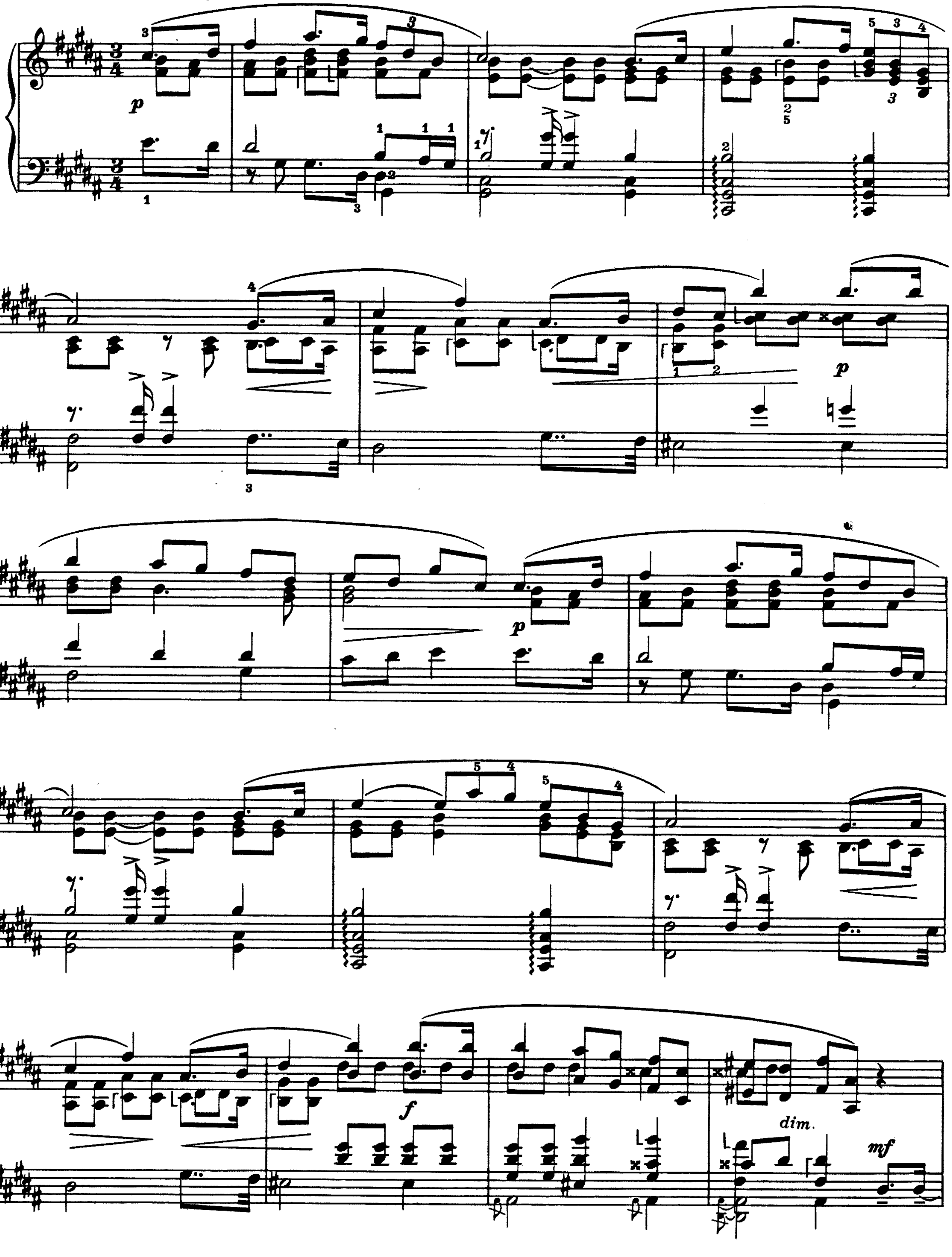

22
cresc.
ff
sff
28
sf
dim.
p
33
cresc.
sf
sf
38
animato
accel.
sf
f
sopra
sotto
cresc.
42
stretto
ff
dim.
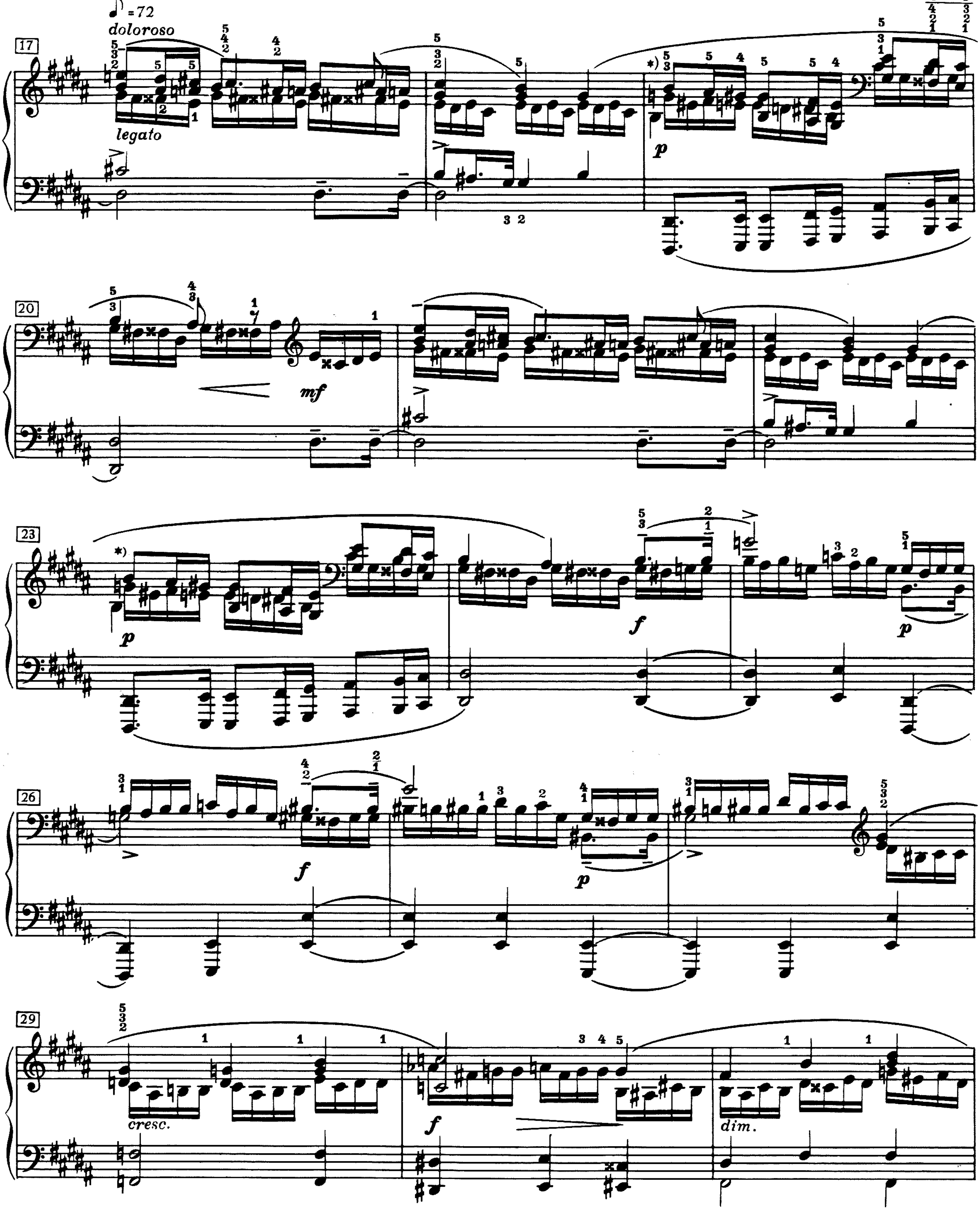

= 168
con grazia
ritard.
dim.
cresc.


75
mp
mp
p
pp
79
p
83
87
cresc.
sf
sf dim.
sf
f
animato
92
accel.
cresc.
ff
stretto
96
sf

III

Andante ♪=63
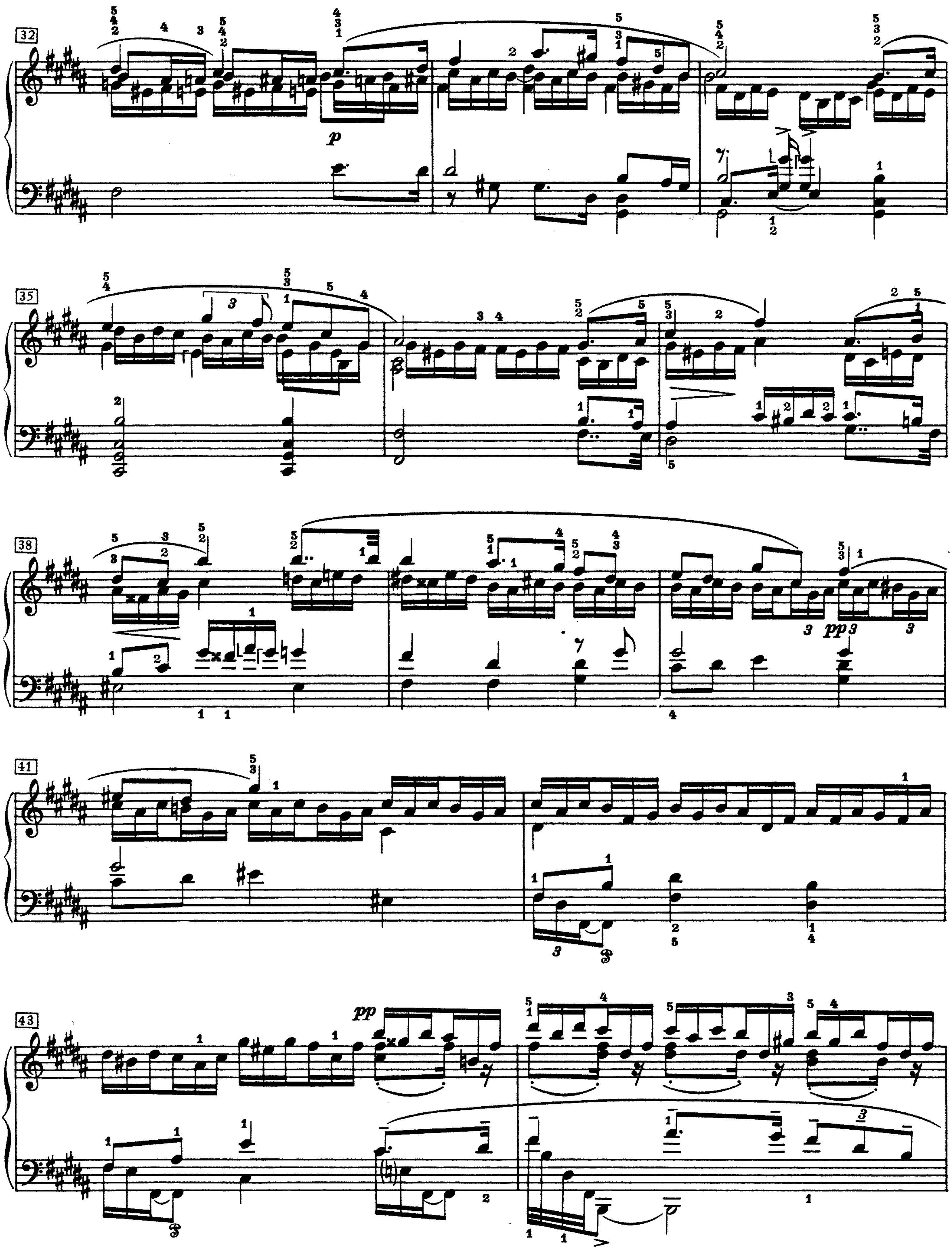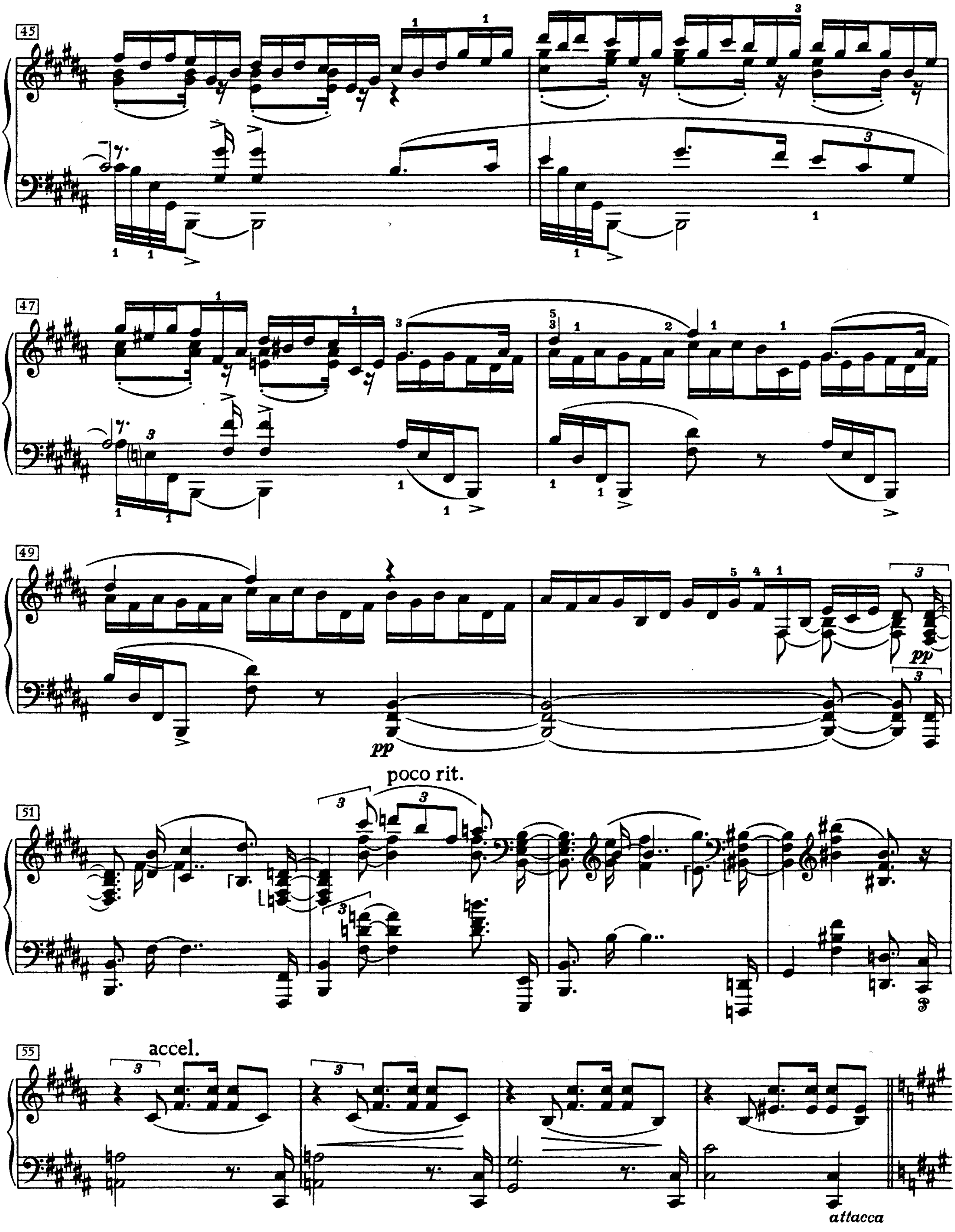




*) In der Erstausgabe (Belaieff, Leipzig 1898) fehlt dieses ♮, demnach gis.
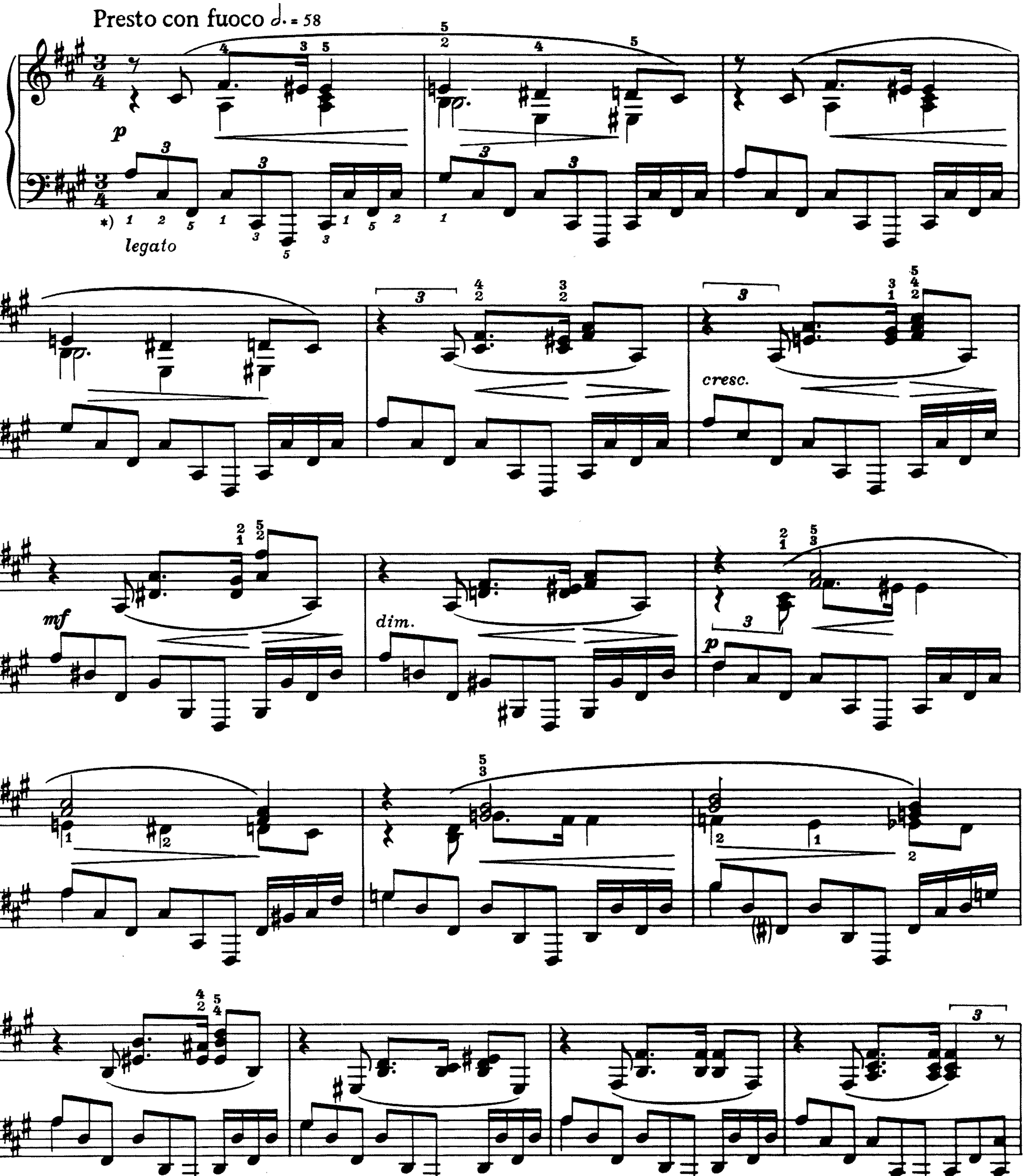
Dans la première édition (Belaieff, 1898), ce ♮ n'est pas marqué, ainsi jouer sol-dièse.

In the first edition (Belaieff, Leipzig 1898) this ♮ is missing, therefore G♯.


32
p
35
38
pp
41
43
pp


45
47
49
51
poco rit.
55
accel.
attacca
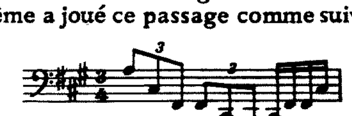
IV
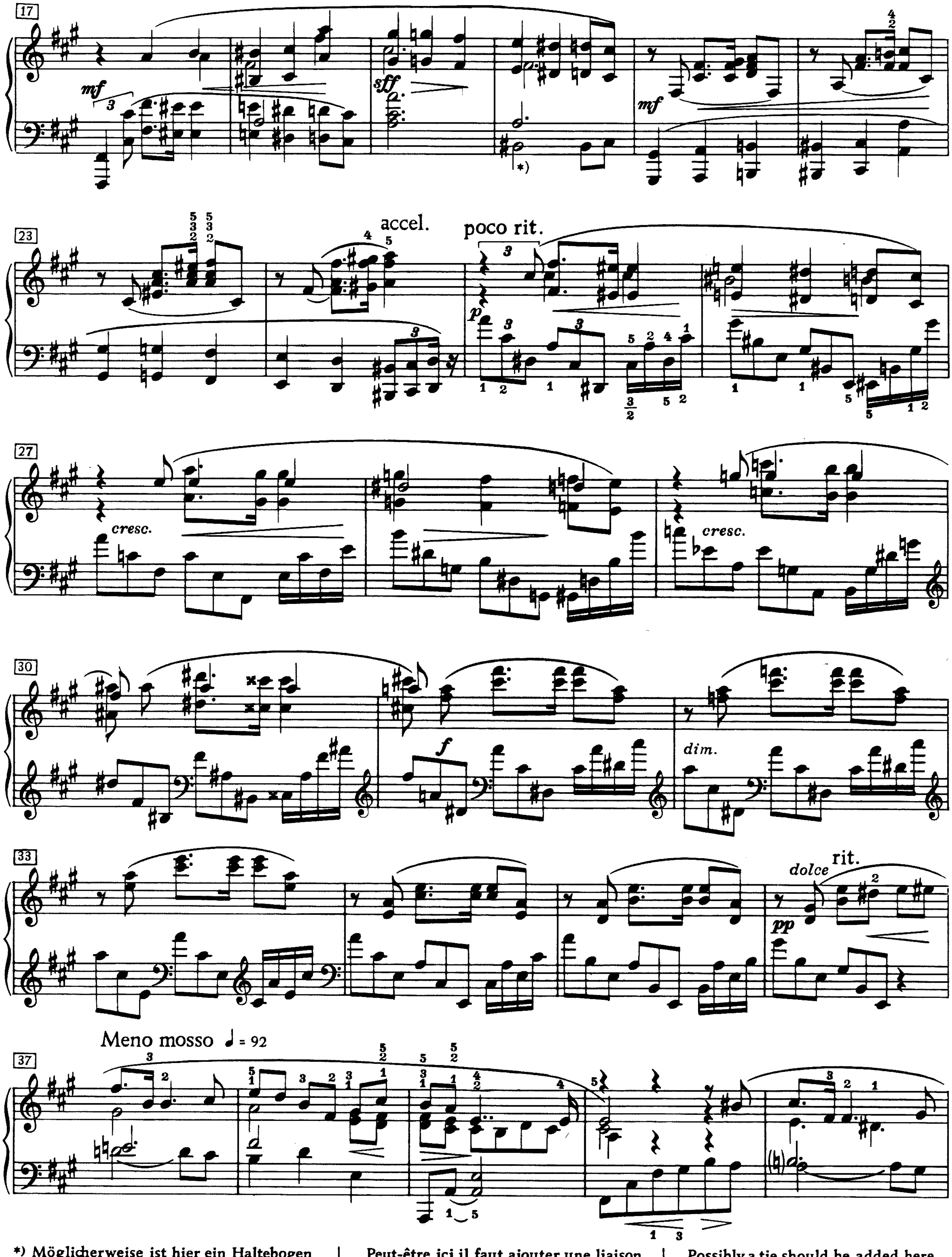


*) Der kursiv gedruckte Fingersatz für die linke Hand stammt von Skrjabin. Es gibt jedoch hier und an ähnlichen Stellen dieses Satzes fast immer auch die Möglichkeit, in jedem Takt den ersten Ton des unteren Systems mit der rechten Hand zu greifen, was der linken eine andere Fingersetzung erlaubt. Skrjabin selbst spielte die Passage anders:

Le doigté en italiques pour la main gauche est par Scriabine. Mais, ici et aux lieux semblables de ce mouvement, il y a à peu près toujours la possibilité de jouer la première note de chacque mesure dans la portée d'en bas avec la main droite, ce qui permet à la main gauche un autre doigté. Scriabine luimême a joué ce passage comme suivant:
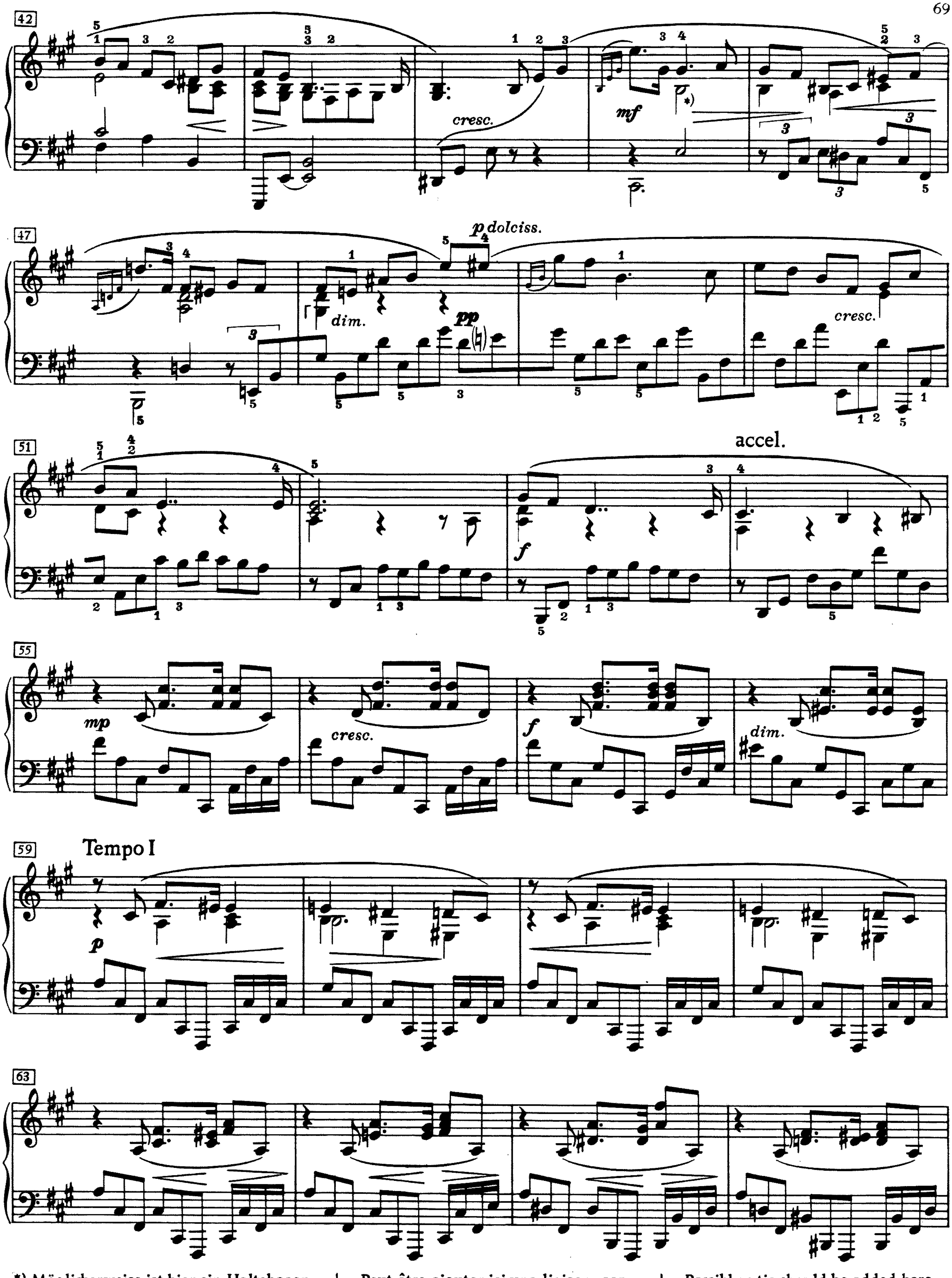
The fingering printed in italics for the left hand is by Scriabin. Yet here and in similar places of this movement there is nearly always the alternative of playing the first note of the lower staff in each bar with the right hand, which permits a different fingering to the left hand. Scriabin himself had played the passage in a different way:
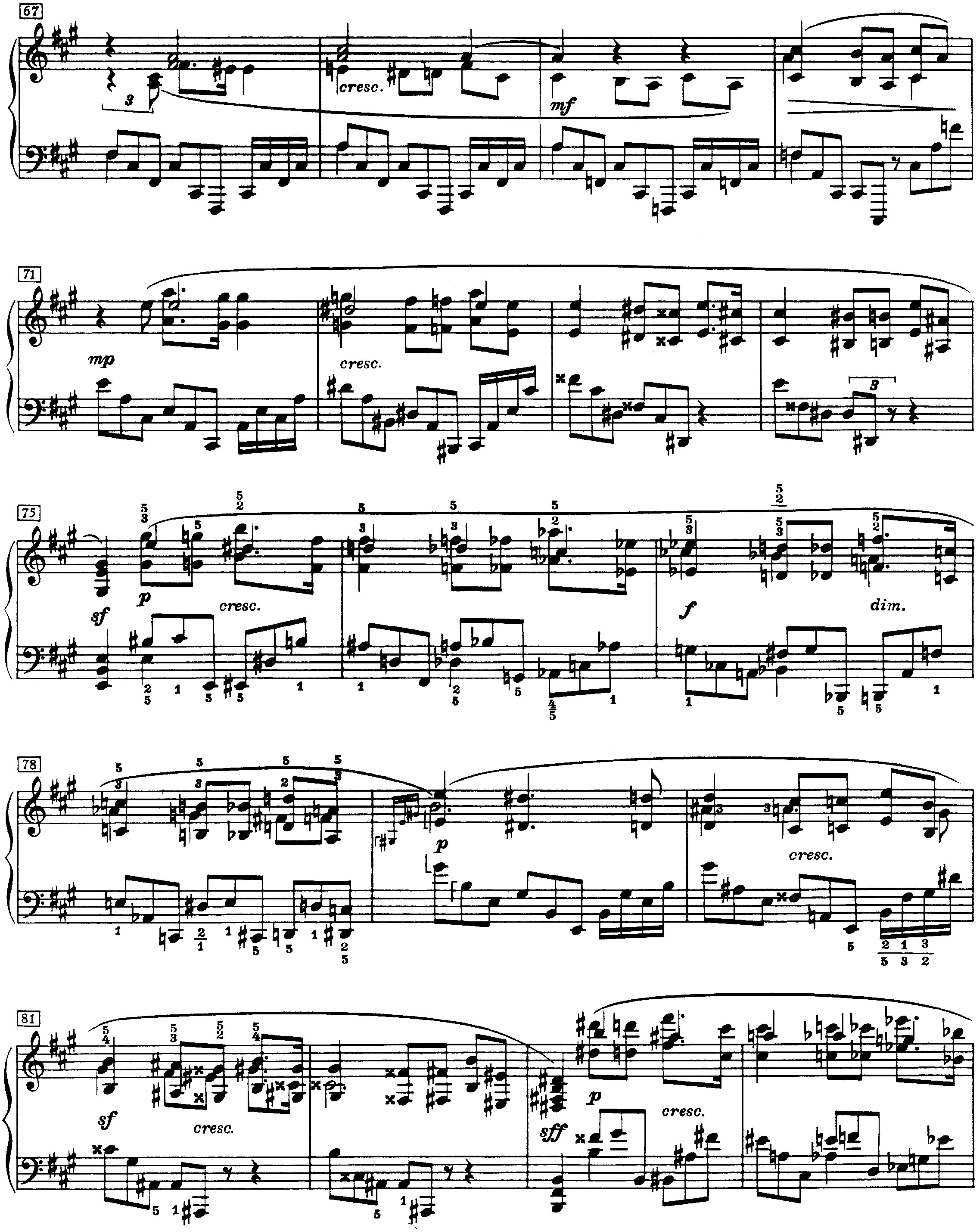


etc.
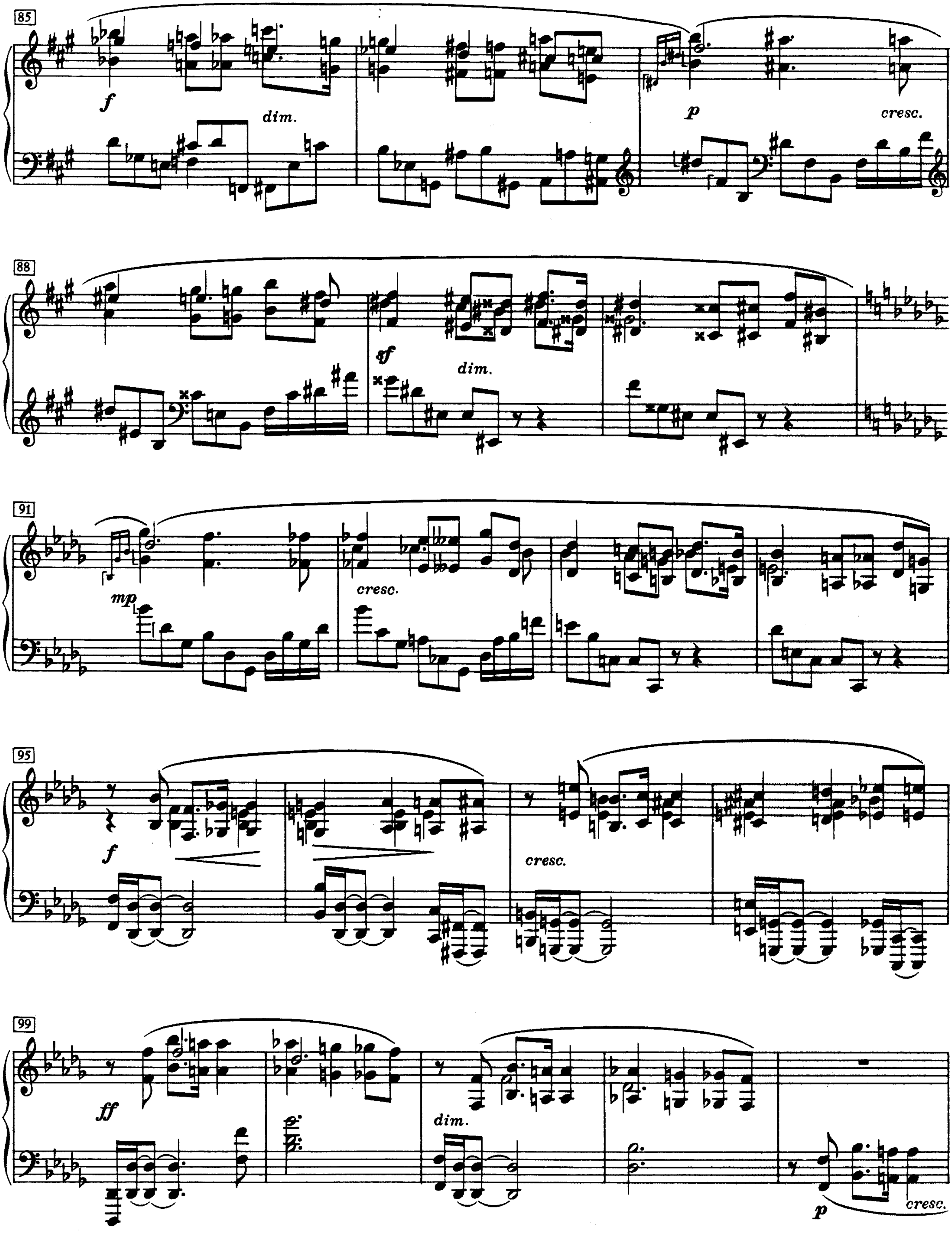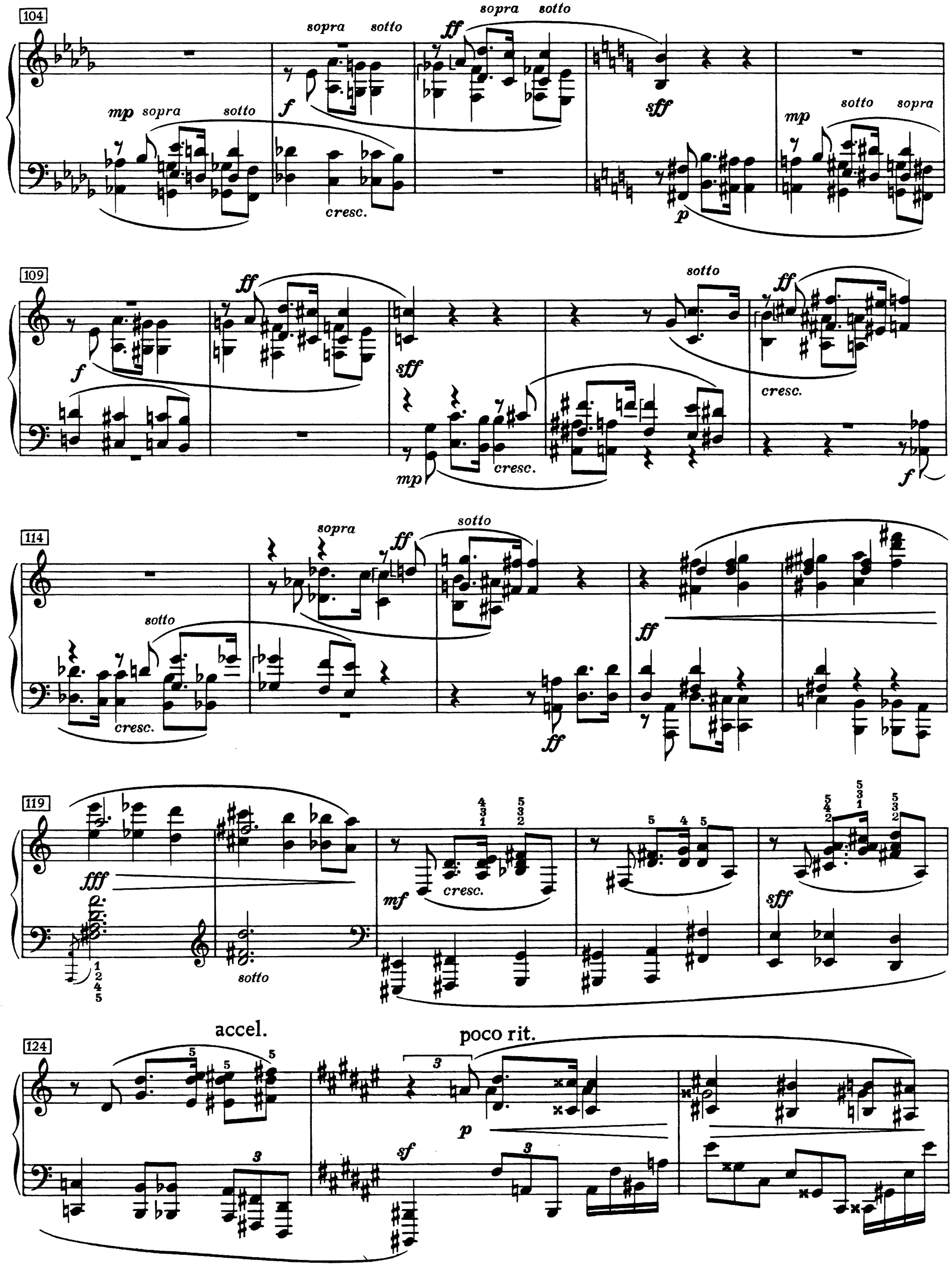


*) Möglicherweise ist hier ein Haltebogen zu ergänzen. | Peut-être ici il faut ajouter une liaison. | Possibly a tie should be added here.
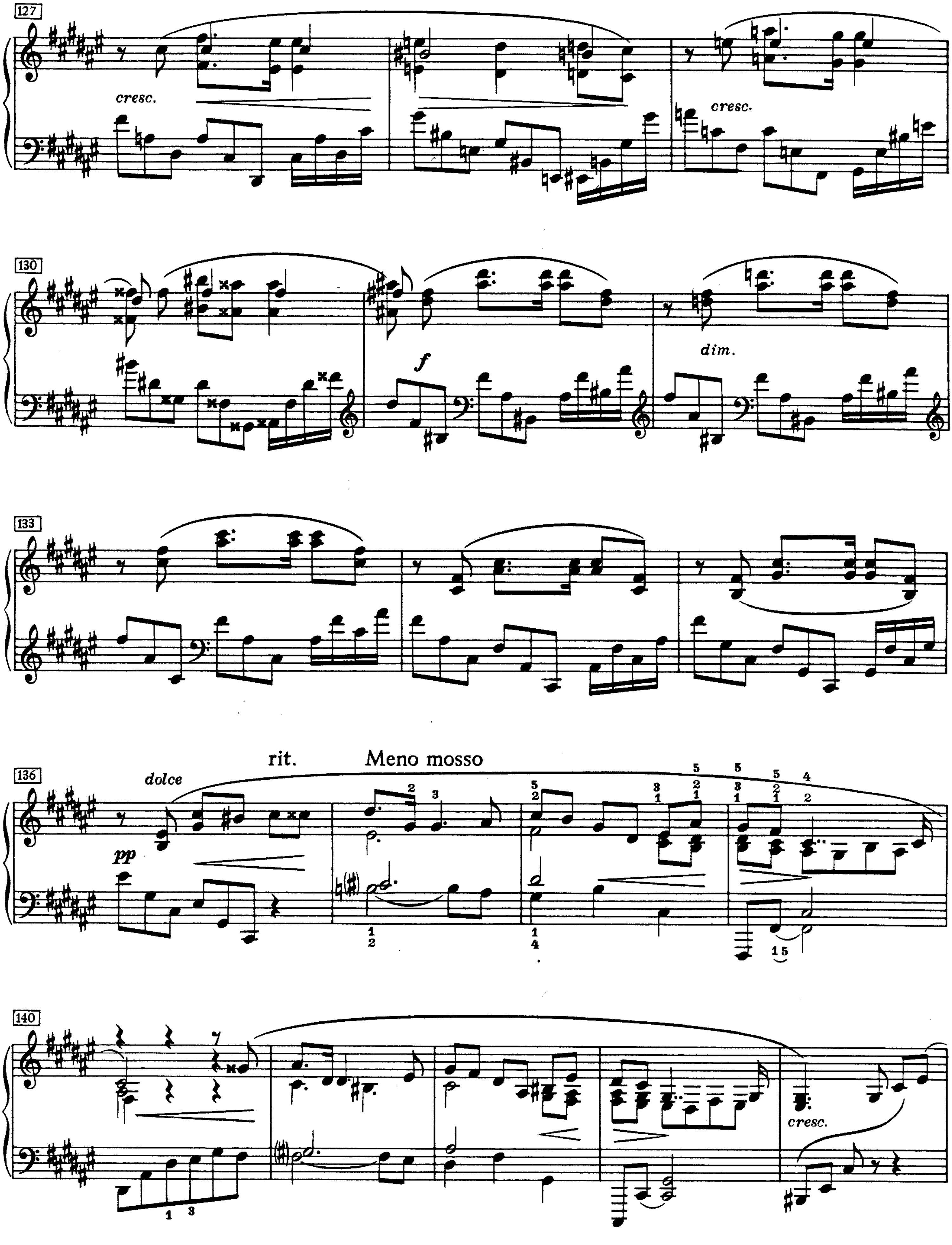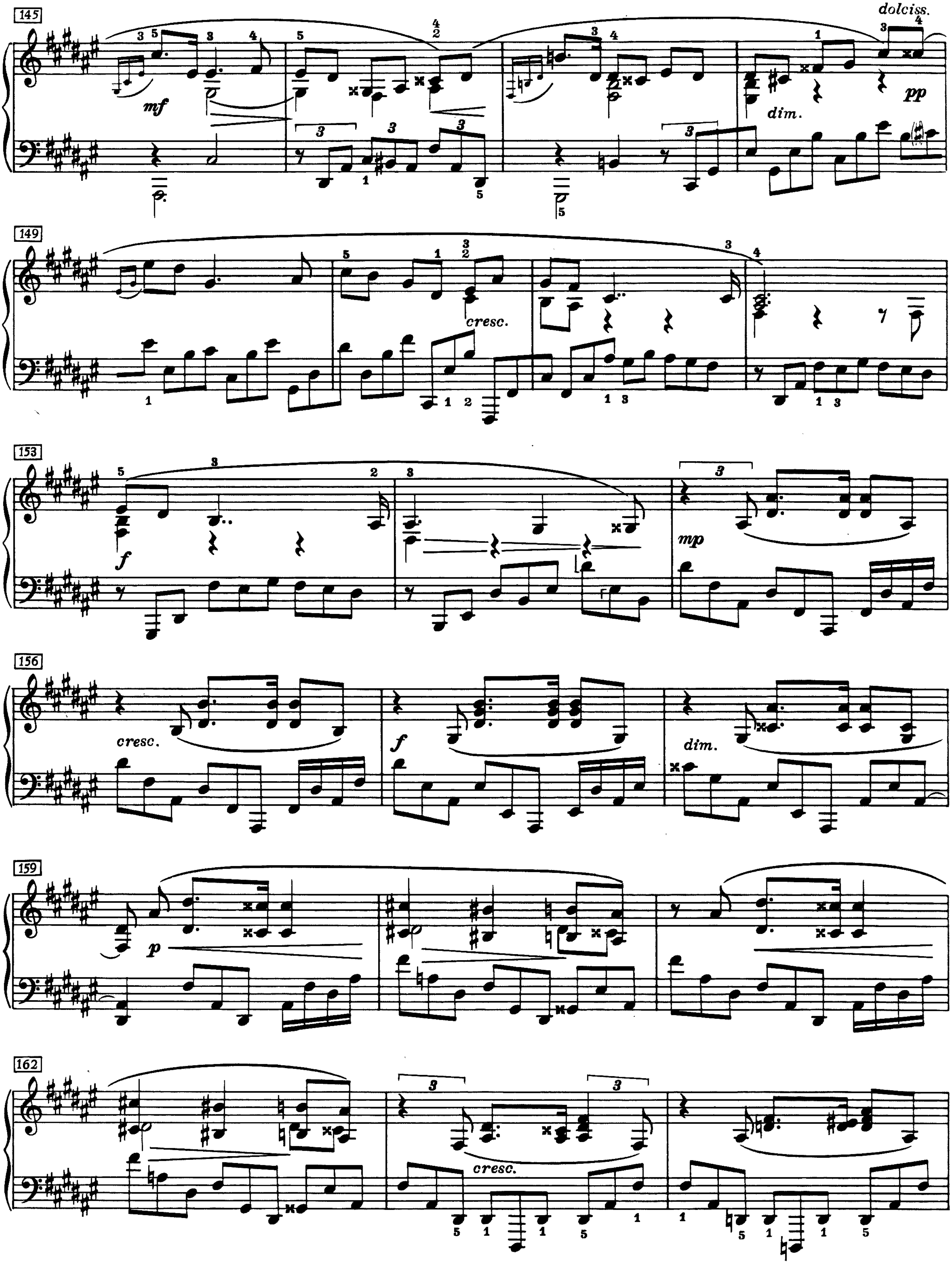


*) Möglicherweise ist hier ein Haltebogen zu ergänzen, vgl. Takt 145. | Peut-être ajouter ici une liaison, comp. mesure 145. | Possibly a tie should be added here, cf. bar 145.
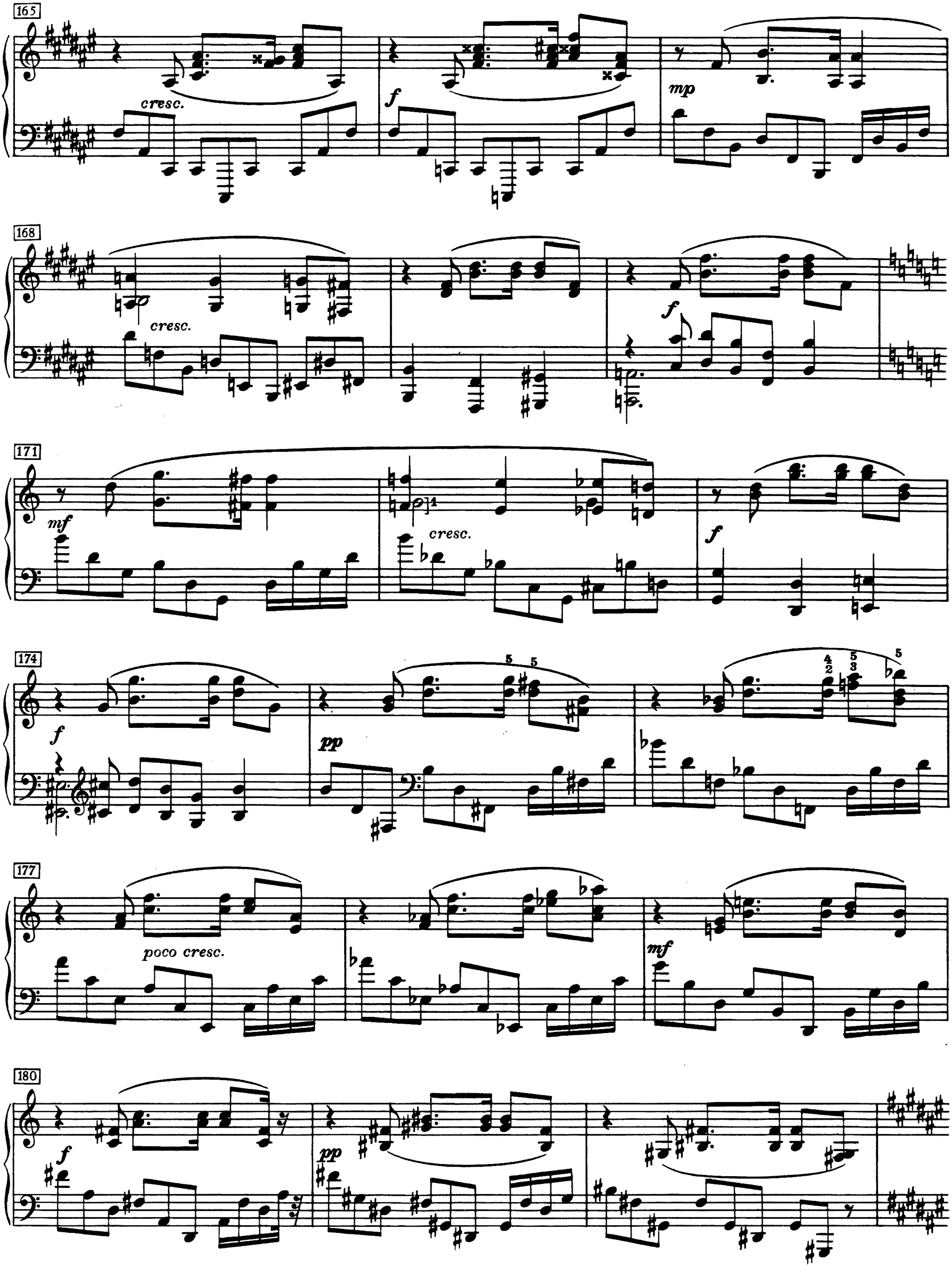

67
cresc.
mf
71
mp
cresc.
75
sf
p
cresc.
f
dim.
78
p
cresc.
81
sf
cresc.
sff
p
cresc.
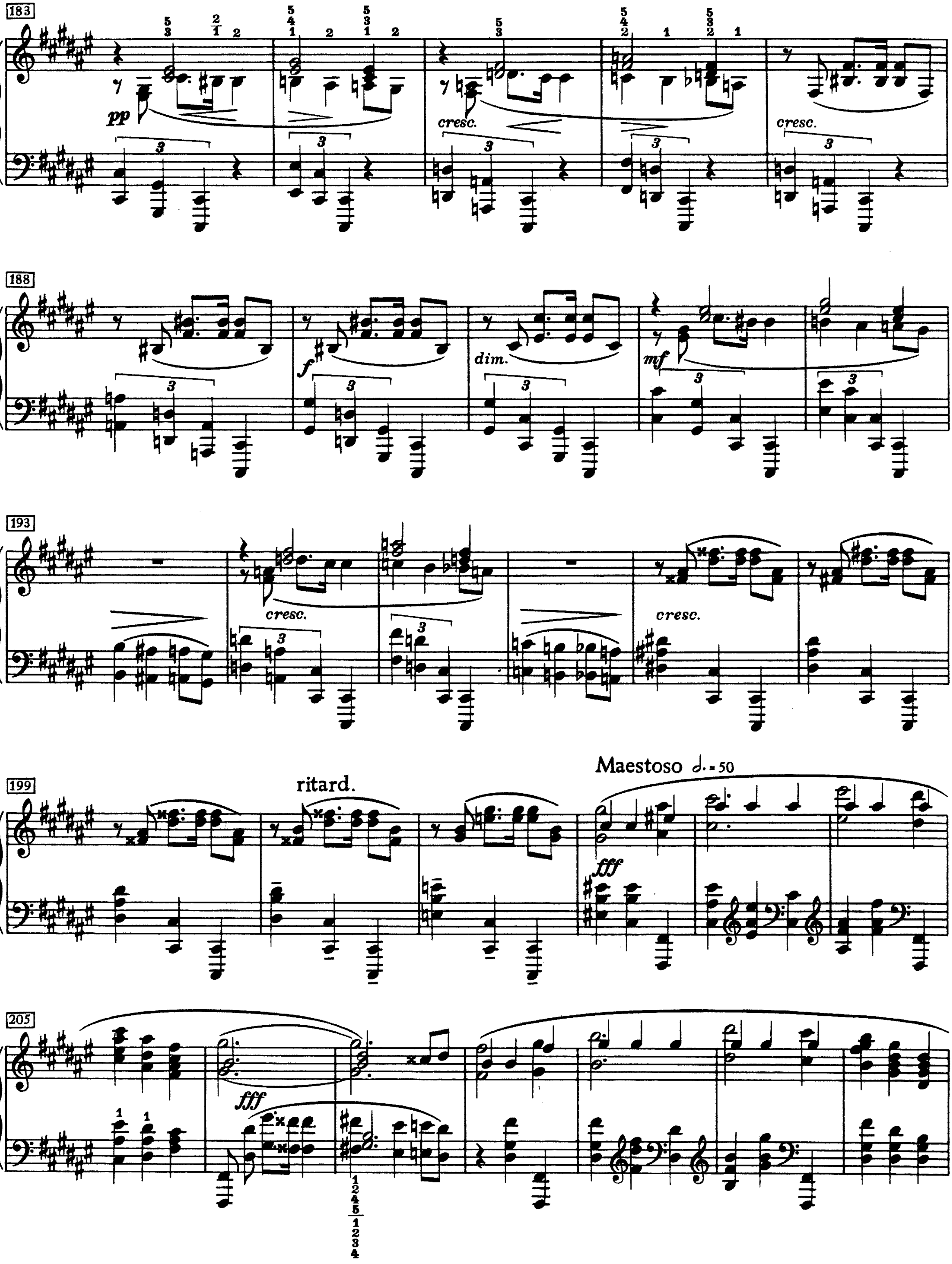

85
f
dim.
p
cresc.
88
sf
dim.
91
mp
cresc.
95
f
cresc.
99
ff
dim.
p
cresc.
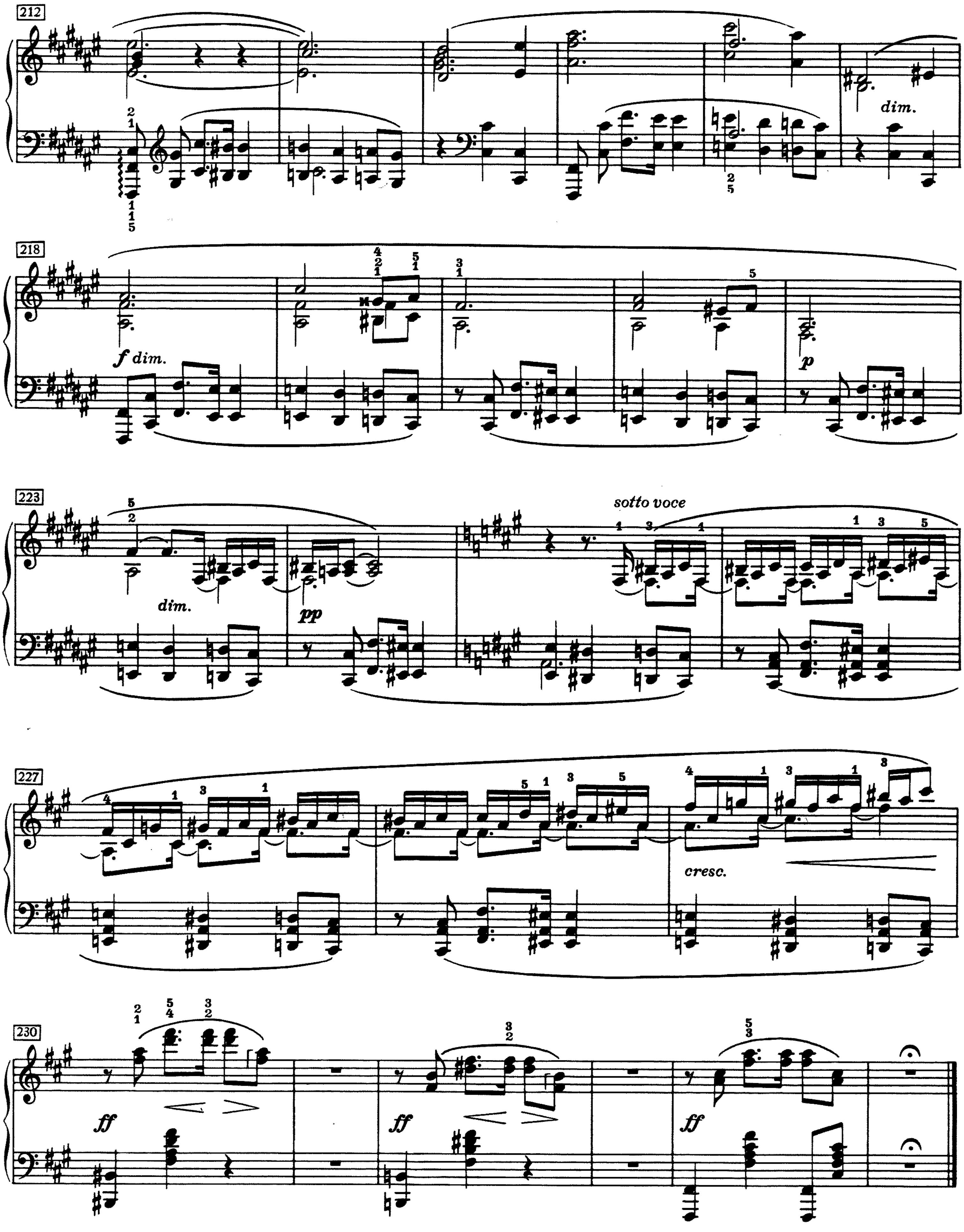

104
sopra
sotto
mp
cresc.
sff
109
ff
f
p
114
119
fff
mf
124
accel.
poco rit.
sf


127
cresc.
cresc.
130
f
dim.
133
136
rit.
Meno mosso
dolce
pp
140
cresc.


145
dolciss.
mf
dim.
pp
149
cresc.
153
f
mp
156
cresc.
f
dim.
159
p
162
cresc.


165
cresc.
f
mp
168
cresc.
f
171
mf
cresc.
f
174
f
pp
177
poco cresc.
mf
180
f
pp


183
pp
cresc.
cresc.
188
f
dim.
mf
193
cresc.
cresc.
199
ritard.
Maestoso 𝅗𝅥. = 50
fff
205
fff


212
dim.
218
f dim.
p
223
dim.
pp
sotto voce
227
cresc.
230
ff
ff
ff